



Proudly celebrating 25 years showcasing local art, the Block Gallery has introduced hundreds of artists to area residents and visitors since the inception of the program in 1984. Managed by the Raleigh Arts Commission, the gallery was dedicated in 2006 to honor community leader Miriam Preston Block.

Located in downtown Raleigh at 222 West Hargett Street, the gallery is open 8:30 a.m. - 5:15 p.m., Monday through Friday. (Gallery closed on city holidays.)

retrospective **25**

Presented by the Raleigh Arts Commission

BLOCK GALLERY • Municipal Building Art Exhibitions

222 West Hargett Street • Raleigh, NC 27601

919.996.3610 • www.raleighnc.gov/arts



BlockGallery

October 1, 2009

Dear Friends of the Arts:

On behalf of the Raleigh City Council, I am pleased to welcome you to *Retrospective 25*, a special exhibition celebrating the first 25 years of art in the Raleigh Municipal Building. This wonderful retrospective features the work of 25 artists who have exhibited in the building over the years.

Founded in 1984 and managed by the Raleigh Arts Commission, the Municipal Building Art Exhibition (MBAE) program has showcased more than 150 local artists, both emerging and established. The program exemplifies the City of Raleigh's commitment to supporting art and providing an enriching environment for all who either work or visit the municipal building.

In 2006, the MBAE gallery was dedicated as the Miriam Preston Block Gallery, in honor of Miriam Preston Block, a long-time neighborhood activist and past City Council member. The 2296 square foot gallery, located on the first and second floors of the municipal building, has successfully realized its mission to "connect local artists to community through ongoing exhibitions and public outreach."

Thank you for joining us for the Retrospective 25 celebration. I hope that you will continue to visit and support the Block Gallery as it grows and evolves for the next 25 years and beyond.

With best wishes,



Charles Meeker
Mayor



retrospective 25

October 1 - November 16, 2009

Celebrating 25 Years of Exhibitions

BLOCK GALLERY
Municipal Building Art Exhibitions

25 ARTISTS

The Raleigh Arts Commission is delighted to present this retrospective containing the work of 25 (from the more than 150) artists who have participated in the Municipal Building Art Exhibition (MBAE) program. Their creations – from fibers to photography, mixed-media to paintings – represent the diversity of vibrant visual explorations that have characterized Raleigh's exceptional municipal exhibitions. We hope you enjoy this look into the history of the MBAE program, and we invite you to become a frequent visitor to the Block Gallery!

-Sarah Blackmon
Block Gallery Coordinator

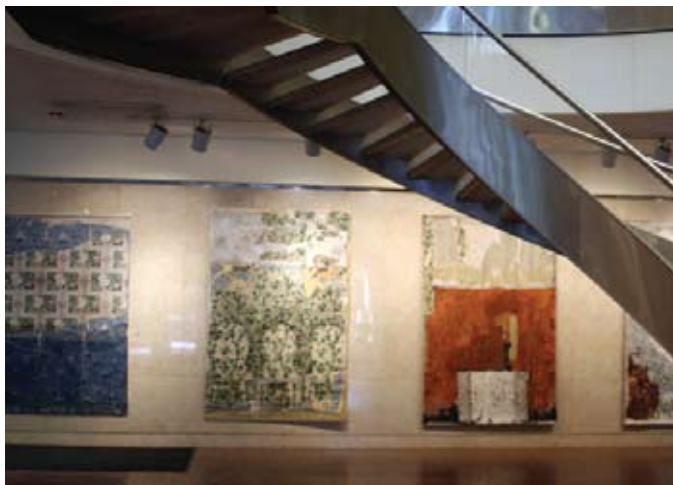
<i>Twenty-Five Years of Engaging the Public</i>	ii
Jean McLaughlin	
Artists' Photo Gallery	xii
<i>Retrospective 25 Exhibiting Artists</i>	
Marty Baird	2
George Bireline	4
Tina Bromberg	6
Luke Miller Buchanan	8
Joe Cox	10
Jason Craighead	12
Richard Garrison	14
Ann Harwell	16
Claude Howell	18
Herb Jackson	20
Mary Shannon Johnstone	22
Joyce Watkins King	24
Philip Lopez	26
Gayle Stott Lowry	28
Kathleen Rieder	30
Thomas Sayre	32
Brian Shawcroft	34
Nona Short	36
David Simonton	38
Tom Spleth	40
Georgia Springer	42
Wayne Taylor	44
Anthony Ulinski	46
Doug Van de Zande	48
Sally Van Gorder	50
Municipal Building Art Exhibition Participants	52
Special Thanks	56

Twenty-Five Years of Engaging the Public

by Jean W. McLaughlin

Celebrating any anniversary is a valuable moment for taking stock—for standing still long enough to acknowledge what our city means to us and how our public agencies reach towards us with programs that enhance our lives. At moments such as these, we can ask ourselves about the vitality and strength of our visual arts community and how deeply our lives have been affected by the exhibitions produced through this program over the past 25 years. We can imagine the many schoolchildren who learned about local government and the creative work of their neighbors at the same time. We may think about the many city employees who stopped to look at the works on display, scratched their heads in curiosity or bemusement, and felt a wave of emotion, or perhaps recognition, as they encountered each artist's heartfelt expression. How many people came to pay a bill, meet with a public official, or attend a City Council meeting and found themselves surrounded by visual ideas that made them laugh, challenged their point of view, calmed them, or opened up their minds to questions sparked by an artist's skill or attention to the world we share?

In addition to pausing, anniversaries provide the opportunity for assessment and reflection. "Retrospective 25" celebrates the history of the city's exhibition program by presenting works



by 25 of the artists who exhibited during the program's past. We are invited to look in real time at some of the artists whose creative lives were supported by this city's programs. Known for many years as MBAE, the Municipal Building Art Exhibitions, the program is now called the Block Gallery to honor former Councilwoman Miriam Block. The mission remains the same—to connect local artists to community through ongoing exhibitions and public outreach. Today, the Block Gallery plans to extend its reach beyond the walls of the gallery through new media and programming to accompany the exhibitions.

In 1984 the City of Raleigh began the important community educational service of presenting the creative work of its citizens. At a City Council meeting prior to the opening of the new municipal building, one member of the Council

suggested that the lobby walls be “decorated with works by local artists,” according to Elaine Lorber. The Council charged the Raleigh Arts Commission with developing such a program. Curator and artist Ben Williams, a longtime advocate for the visual arts and an Arts Commission member, advised on lighting and exhibition display processes. And Lorber, executive director of the Raleigh Arts Commission from 1979 to 1995, “immediately hired independent curator Beverly Ayscue as program coordinator.” Ayscue recently described the lobby space as a great place for exhibiting art. It was “spacious and restrained, with walls clad in large marble panels that accepted everything placed against them. The open circular stairwell and vistas from the second level offered long views of twenty feet or more. Artwork large or small, dramatic or subtle, always looked comfortable in the space.”

The first exhibition was drawn from the collection of the News and Observer. Ayscue then organized four exhibitions a year over the next ten years, ranging in media from quilts to photography, textiles and paintings. Works from local guilds, collections from local individuals and businesses, and works from local artists selected through application and panel review provided a window into the ingenuity of the city's populace. Other curators, artists, and administrators integral to the program's evolution have been and are Lee Hansley, Caroleigh Robinson, Lia Newman, Lee Moore, Melissa Peden, Lope Max Diaz, Marty Baird, Diane Smith, June Guralnick, and Sarah Blackmon. It was Hansley's idea that the city acquire some of the exhibited artworks for a permanent collection that could

be displayed in other parts of the building. The city's collection now numbers over 300 original artworks.

As an emerging artist and exhibitor in 1988, I can attest to the importance of having a place to hang my recently completed new works. I liken my opportunity to that of a thesis exhibition—a time and place for the review of my ideas and labor by my peers. Having a large, public space devoted to the work I had made the previous four years was also a form of validation. I wanted my neighbors, colleagues and family to see the results of an intense period of practice and passion for me.

David Simonton also first exhibited his photographs in this space in 1993. His exhibition was cited in *Spectator Magazine* as being “one of the Ten Best Art Exhibitions in the Triangle.” And a subsequent show in 2001 was reviewed in *The Independent Weekly* by Kate Dobbs Ariail. “Bringing critical attention to my work for the first time was pivotal for me,” Simonton recalls. “Exhibiting in this venue has been extremely important to me... and it has provided these opportunities for artists at all stages of their careers.”

Carolyn H. Carter, former Assistant City Manager-Operations, remembered her experiences with the exhibitions. “Having the gallery in the Municipal Building added a sense of light and delight to life in municipal government. What would otherwise be blank walls or a directory of some sort became changing works of art that added a dimension found nowhere else in the building. Most often visitors to the building seemed to be surprised to see art in what otherwise can be a pretty sterile environment. While many might have said, ‘They call this



art?’ it was clear to me that the experience affected the viewers in some healthy way. I also remember one exhibit that created quite a stir. I don’t remember the artist or any of the art but special arrangements were made on a Sunday morning for Phil Collins of the rock band Genesis to come in and see the work of a friend of his!”

Diane Smith, a long-time city employee, says she has not missed one exhibition since the gallery’s inauguration in 1984. “The most important impact of a program like this, situated in the midst of a workplace and public gathering area,” she says, “is that the artwork becomes part of daily experience and conversation—it’s not a ‘museum’ display that requires a special visit to a building set aside for ‘art.’ Once a new show is up, there is a buzz in the elevators...I look forward to

hearing the latest comments. Employees lament the removal of their favorite quilt, painting or photograph or are relieved that something controversial, or, in their opinion, inappropriate, was removed. But they also wonder out loud about the next show.”

Summing up the significance of the program, Beverly Ayscue reflected, “I always thought there was a bit of magic about the MBAE series. For me there seemed to be a convergence of forces that made it a successful program: the accessibility of the site to the public, the support of local government, the interest from the local arts community, and the interesting physical space where the exhibitions are held. It all seemed to flow together with a very positive energy. I was continually delighted when I would see people around town and they would comment to me about artwork they had seen while conducting business at the Municipal Building. I felt part of a larger effort that created an opportunity for people who seldom think about art to come upon it by sheer happenstance. This is what I like to call a ‘public art moment’—when you are taken out of yourself as you come upon a work of art, often quite serendipitously and in an unlikely place. That encounter makes you stop, consider, and think.”

Looking back on the program and its beginning in 1984, Elaine Lorber wrote to me, “At the time no one could have imagined that the result would be one of the most prestigious exhibition spaces in the city. The marbled walls, high ceilings and hushed ambience prompted many artists to tell me, ‘I never thought I’d get this close to a museum experience.’ No one could have predicted that over the years there would be hundreds of

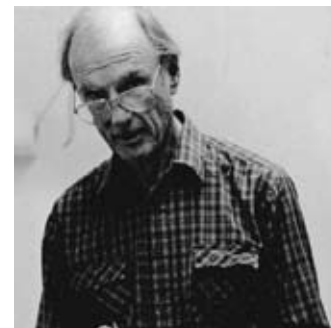
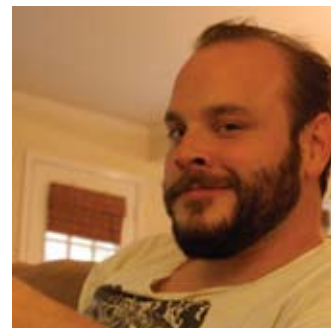
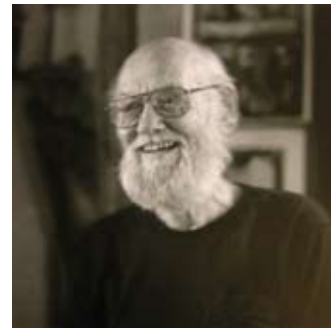
active participants— from art professionals who volunteered to judge the works to the artists they selected to exhibit. And who can possibly calculate how many people have walked through these lobbies and have experienced, many for the first time, the pleasure of seeing something beautiful or provocative or startling? I believe these ongoing exhibitions to be one of the city’s most successful endeavors.”

I encourage you to take pride in what this city, your city, provides through this exhibition program and its legacy. The creative learning that comes from individual expression is at the heart of a dynamic and growing community.

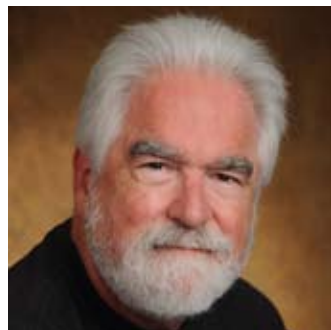
-Jean W. McLaughlin

Director, Penland School of Crafts

retrospective ARTISTS



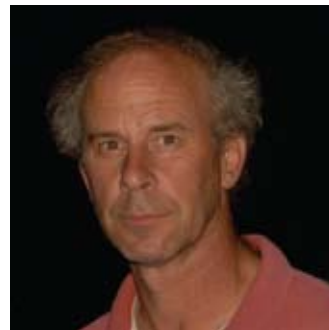
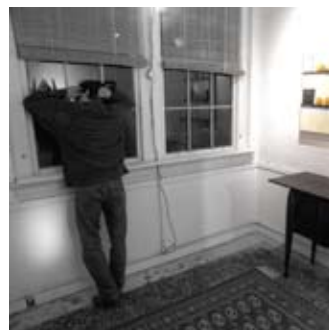
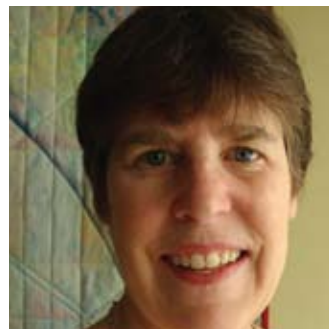
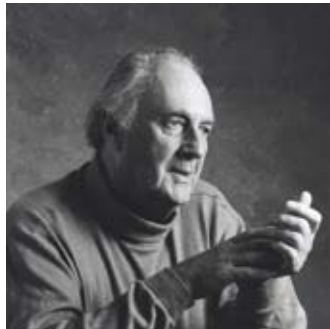
Marty Baird • 2
George Bireline • 4
Tina Bromberg • 6
Luke Miller Buchanan • 8
Joe Cox • 10



Jason Craighead • 12
Richard Garrison • 14
Ann Harwell • 16
Claude Howell • 18
Herb Jackson • 20

Mary Shannon Johnstone • 22
Joyce Watkins King • 24
Philip Lopez • 26
Gayle Stott Lowry • 28
Kathleen Rieder • 30





Thomas Sayre • 32
 Brian Shawcroft • 34
 Nona Short • 36
 David Simonton • 38
 Tom Spleth • 40

Georgia Springer • 42
 Wayne Taylor • 44
 Anthony Ulinski • 46
 Doug Van de Zande • 48
 Sally Van Gorder • 50





Marty Baird, *Old Milburnie*, ink on paper, 60" x 15," 2009

*Standing in the river,
letting the water itself
create patterns and
textures, I was able to
record and experience
the topography, climate,
time, and space in a
physical way.*

MARTY BAIRD received numerous fellowships for her work including support from the National Endowment for the Arts. Additionally, she has had solo exhibitions throughout the world. Baird received a Bachelor of Fine Arts from the University of St. Thomas, Houston, TX, and a Master of Fine Arts in painting from Catholic University in Washington D.C. She is represented locally by the Mahler Gallery.

www.martybairdprojects.com



George Bireline, *Die-cut Cardboard*, oil on canvas, 63" x 49," 1977
 Courtesy of the Estate of George Bireline

*Bireline's rich, complex
 and colorful paintings
 took North Carolina
 art into realms it had
 never dreamed of.*

-Max Halperen, from *George Bireline: The Many Roads Taken*

GEORGE BIRELINE (1923 - 2002) in his distinguished career, exhibited in numerous solo exhibitions throughout the country, including the North Carolina Museum of Art, the André Emmerich Gallery (NY), Lee Hansley Gallery, and the Southeastern Center for Contemporary Art. Bireline taught from 1956 - 1986 at the School of Design (now College) at North Carolina State University, and received a Master of Fine Arts from the University of North Carolina at Chapel Hill (1963) and a Bachelor of Fine Arts from Bradley University (1949). He was awarded a Raleigh Medal of Arts in 1992.



Tina Bromberg, *Yellow Hillside*, acrylic, 20" x 18," 2005
 Courtesy of Derb and Ann Carter

I am grateful that I have managed to retain my image of the world that I've had since I was a child, and that I continue to draw uncommon delight from common things.

TINA BROMBERG has more than thirty years experience as a painter and international designer. In her paintings, Bromberg uses a saturated palette of color, offering a world of harmony and composure, which often show a deep response to nature. Her paintings are in major private collections throughout the U.S. and Europe. Bromberg completed a Master of Visual Design at the School of Design (now College) at North Carolina State University and holds a bachelor's degree in art and sociology from Meredith College.

www.tinabromberg.com



Luke Miller Buchanan, *The Faster We Move, The Faster We're Found*, mixed media, 44" x 60," 2009

My work is focused on our man-made world: places and things that have been seen or used by thousands of people, each one of them an individual with unique experiences.

LUKE MILLER BUCHANAN presents mixed-media works that utilize photographs, paint, and found objects. He graduated from North Carolina State University's College of Design with a Bachelor in Environmental Design in Architecture and a minor in Art and Design. Buchanan is a recipient of the Artspace Regional Emerging Artist Residency and has exhibited throughout the state, including as part of the Bain Project in 2009.

www.lukemillerbuchanan.com



Joe Cox, *Squatting Man*, oil on canvas, 20" x 22", 1960
 Courtesy of Michael Ewing

*He conjured a series of
 emergent spaces, an
 endless universe, out of
 thinly painted transparent
 and translucent forms.*

-Max Halperen, from *The Floating World of Joe Cox*

JOE COX (1915 - 1997), a distinguished painter and professor, received a Bachelor of Fine Arts from the Herron Art Institute in Indianapolis. Cox was a faculty member at North Carolina State University's School of Design (now College) from 1954 - 1980. In addition to his widely collected paintings, Cox created large murals and installations throughout the state, including the Color Wall at D.H. Hill Library at North Carolina State University. He was awarded a Raleigh Medal of Arts in 1991.

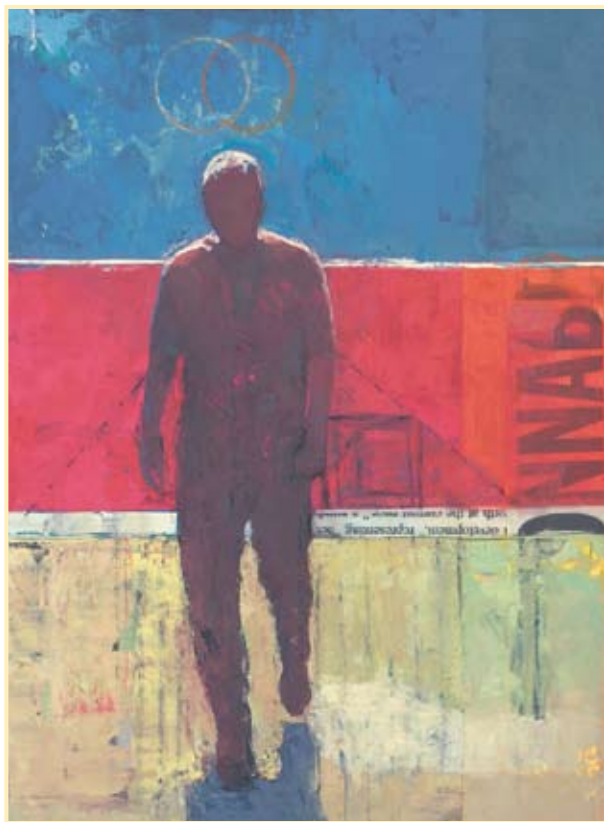


Jason Craighead, *Losing Man's Geometry*, acrylic, 76" x 64," 2009

*My work will forever be a
passionate and emotionally
charged evolving exploration
of line and space, from scribble
to scrawl.*

JASON CRAIGHEAD has participated in many solo and group exhibitions throughout the Southeast. He is currently a member of the Raleigh Arts Commission's Public Art Committee. A resident of downtown Raleigh, he grew up in Florida where he studied art at Gulf Coast Community College and Florida State University. Craighead is represented locally by Somerhill Gallery in Durham, NC.

www.jasoncraighead.com



Richard Garrison, *Vesica Piscis*, acrylic, paper, oil, oil stick, and graphite on panel, 72" x 48," 2008

My figures are anonymous symbols of humanity, in combination with a geometry that is symbolic of the universal structure.

RICHARD GARRISON grew up in Raleigh and attended the School of Design (now College) at North Carolina State University before transferring to the University of North Carolina at Chapel Hill, where he graduated with a Bachelor of Fine Arts in 1985. Widely exhibited, his work has earned him numerous awards and can be found in many corporate and private collections. Garrison currently works in his studio at 613 West Morgan Street in Raleigh.

www.richardgarrisonart.com



Ann Harwell, *Messier 16*, quilt, cotton fabric, 76" x 64," 2005

My quilts are to communicate ideas, express feelings and tell stories. I especially want to unite and enhance diverse fabric designs and colors with intricate, precision piecing and exorbitant quilting.

ANN HARWELL is a self-taught artist. She has received several awards and grants including the North Carolina Arts Council Visual Artist Fellowship. She has exhibited extensively and her work has been featured in many publications including *American Craft*, *Southern Living*, and *National Geographic*. Harwell currently works in her studio at Artspace in downtown Raleigh.

www.quiltartisannharwell.com



Claude Howell, *Mt. Nebo A.M.E. Zion Church, Wilmington*, oil on canvas, 50" x 50," on view as part of the City of Raleigh art collection at the Progress Energy Center for the Performing Arts.

I see things other people don't see. An artist has to look. You never know what you're going to need, so you have to look at everything.

CLAUDE HOWELL (1915 - 1997) exhibited throughout the country and won countless awards during his painting career. He held honorary degrees from Wake Forest University and the University of North Carolina at Wilmington, where he founded the art department and taught for many years. Howell also served on the board of the North Carolina Arts Council and the board of directors at St. John's Museum (now the Cameron Art Museum) in Wilmington.



Herb Jackson, *Soothsayer*, acrylic, 42" x 54," 2008

My inner journey through art confirms, for me at least, that it is not necessary to rob life of its mystery in order to understand it.

HERB JACKSON has had over 150 one-person exhibitions in the U.S., England, Peru, Portugal and Canada. He received the North Carolina Award from Governor Jim Hunt in 1999. Jackson has a Master of Fine Arts from the University of North Carolina at Chapel Hill (1970), and a Bachelor of Arts from Davidson College (1967). His work has been collected by many universities and museums including the Brooklyn Museum, Chicago Art Institute, and the North Carolina Museum of Art. He is represented locally by Somerhill Gallery in Durham.

www.herbjackson.com



Mary Shannon Johnstone, *Self-portrait*, archival inkjet print, 20" x 20," 2008

I hope to create an alternative family album complete with heartache, disappointment, anger, sadness, support, and love.

MARY SHANNON JOHNSTONE is an Assistant Professor of Art at Meredith College and received a Bachelor of Fine Arts from the Art Institute of Chicago and Master of Fine Arts in photography from Rochester Institute of Technology. A recipient of numerous awards including three Best of Competition awards in the North Carolina Annual Photographer's Exhibition, she has exhibited extensively throughout North Carolina and the Midwest, and is represented locally by Points of View Gallery.

www.shannonjohnstone.com



Joyce Watkins King, *UFO*, paint and collage on yupo paper, 27" x 27," 2007

It gives me great joy to create a composition that is haunting, beautiful, or quirky out of common items from our throw-away culture. Incorporating recycled materials appeals to a desire in me to give temporary, disposable things a chance to be part of a more permanent, long-lasting work of art.

JOYCE WATKINS KING holds a Bachelor of Environmental Design from North Carolina State University's College of Design and a Master of Science in Management (also from NCSU). She has had fifteen solo exhibitions in the past nine years, and has work in many public and private collections, including Meredith College and SAS Institute.

www.joycewatkinsking.com



Philip Lopez, *West 27th Street*, oil on canvas, 62" x 62," 2008

Layers of paint and other materials are worked to create abstract compositions that hint at recognizable icons and emotions. The thoughts of the day and remembrances of places visited direct the outcome of the pieces.

PHILIP LOPEZ has exhibited sculpture and paintings throughout North Carolina since 1984, including at Tyndall Galleries, Davidson College and Hodges Taylor Gallery (Charlotte). His work is included in collections in North and South Carolina. Lopez has a Bachelor of Science in Industrial Technology from East Carolina University, and has worked at the North Carolina Museum of Art since 1985.

www.ptlopezart.com



Gayle Stott Lowry, *Indeterminate Sky*, oil and wax on canvas, 26" x 72," 2009

In these paintings we are granted a glimpse of an unadulterated, transcendental landscape. With the bounteous flow and fall of water, I am releasing what can't be controlled. The unrelenting power of such release and the relief that results is made manifest in these paintings.

GAYLE STOTT LOWRY studied art and primary education at East Carolina University. Additional studies with Wolf Kahn and Sidney Goodman, and a residency at the Vermont Studio Center provided further training. She has exhibited throughout the state, including recently at Tyndall Galleries (Chapel Hill), Art6 (Richmond, VA), and the Fayetteville Museum of Art. Additionally Lowry's paintings have been collected by the North Carolina Museum of Art, Glaxo Smith Kline, Progress Energy and IBM.

www.gaylestottlowry.com



Kathleen Rieder, *Forgiveness*, diptych, mixed media (collage and assemblage), 25" x 72," 2009

The series was influenced by my realization of the lasting effect of my grandfather's death when my father was seven years old. The house form and figure in these three collages and assemblages function as symbols of identity, family and community.

KATHLEEN RIEDER holds a Bachelor of Fine Arts from Columbus College of Art and Design and a Master of Fine Arts from the University of North Carolina at Chapel Hill. She has been a teaching faculty member in the Department of Art and Design in the College of Design at NCSU since 1989. Reider has exhibited throughout the state, including at the North Carolina Museum of Art, Cameron Museum (Wilmington), and the Mahler Gallery (Raleigh).



Thomas Sayre, *Maroon Bells #7*, carbon and pigments on laminated masonite panel, 47" x 47," 2009

My work has played with ideas about human control versus serendipity (or what some would call chance). The tree painting series... are created through the careful balance of artist control of initial color, pattern, placement, and the animated markings from 3000°F weld splatter.

THOMAS SAYRE holds bachelor's degrees from the University of North Carolina-Chapel Hill in English and Studio Art and attended Cranbrook Academy of Art for graduate studies. Sayre has had commissioned public artworks across the U.S. and abroad, including in Denver, Portland, Washington, D.C., and Hong Kong. He is one of the founding partners in Clearscapes, a multi-disciplinary design firm, and was awarded the Raleigh Medal of Arts in 1999.

www.thomassayre.com



Brian Shawcroft, *Black is Back*, photography, 11" x 14," 1991

My aim is to distill the visual experience into its simplest forms with a minimal palette of color, form and content.

BRIAN SHAWCROFT, AIA, was born in Nottingham, England. He holds a Master of Architecture from the Massachusetts Institute of Technology and Harvard University (1960). He also studied photography at the Central School of Arts & Crafts in London. Shawcroft served as Associate Professor of Architecture at the School of Design, North Carolina State University from 1960 - 1968, and currently serves as a member of the Raleigh Arts Commission.



Nona Short, *Mr. H.L. Page at his Home, Durham County, N.C.*, giclee print from negative, 30" x 34," 1978 (printed 2008)

*Some
people
keep
diaries;
I photograph.*

NONA SHORT holds a Bachelor of Arts from the University of Mississippi and a Master of Arts from the University of Wisconsin. From 1966 - 2004, she taught Latin and photography at Meredith College. Short has participated in more than 125 exhibitions, including solo and group shows, invitationals and juried competitions. Short was awarded a Raleigh Medal of Arts in 1992.



David Simonton, *Nash County, North Carolina*, gelatin silver print, 29" x 28," 2006 (printed 2007).

*My photographs are
at once a response to
and celebration of the
transformative power
of light.*

DAVID SIMONTON is a photographer whose works have been collected by the North Carolina Museum of Art and Fidelity Investments. Simonton has numerous awards and grants, including a Visual Artist Fellowship from the North Carolina Arts Council. He has exhibited extensively for over fifteen years, including one-person shows at the Rocky Mount Arts Center, Lee Hansley Gallery and Louisburg College. Simonton is currently an Adjunct Professor at Peace College.



Tom Spleth in his studio (photographed by Claire Ashby)

*My work is related to the
natural environment...I
am deeply observant on
my own terms.*

TOM SPLETH, currently of Little Switzerland, holds a Master of Fine Arts from Alfred University and a Bachelor of Fine Arts from Kansas City Art Institute. The Gregg Museum recently held a retrospective of his work. Additionally, he has exhibited at Blue Spiral Gallery (Asheville), East Carolina University, and the John Michael Kohler Arts Center in Sheboygan, Wisconsin.

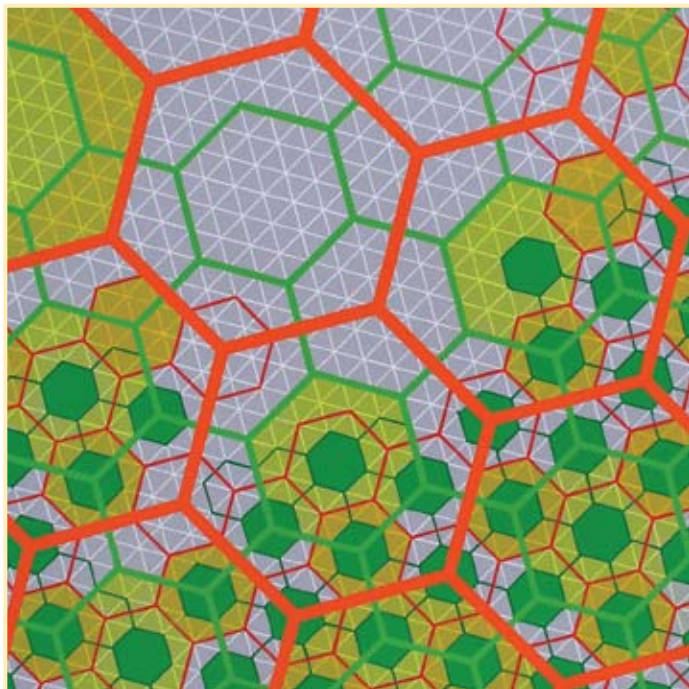
www.spleth.com



Georgia Springer, *Paz Siempre*, fiber (hand-dyed), screen-printed and digitally printed fabric, machine quilting, 60" x 15," 2006

*My artwork concerns
making visible my
inner life...to see what
remains for me
essentially unknowable
and unnamable.*

GEORGIA SPRINGER has been a practicing textile artist since 1981, and holds a Master of Product Design (concentration in textiles) from North Carolina State University (1990). Since 1991, she has taught in the Meredith College Art Department. Currently a member of Artspace, Springer's work is held in the collections of Kaiser Permanente, Sperry Corporation, Wachovia Bank, Duke University Medical Center, and SAS Institute.



Wayne Taylor, *A Hexagonal Set*, acrylic on canvas, 52" x 52," 2008

Great interests lie with ideas derived from inner visions that focus on ordering and structuring space.

WAYNE TAYLOR graduated from North Carolina State University with a Bachelor of Architecture in 1958 and taught a wide range of courses (including environmental design, visual communication and architectural design) until 2004. Additionally, he was awarded the Rome Prize, a fellowship in architecture at the American Academy in Rome, Italy, and helped start the School of Architecture at the University of Puerto Rico.



Anthony Ulinski, *Eddie's Marina*, oil and wax on canvas, 30" x 35," 2009

My paintings are based on my travels and studies, but the vantage points are imagined. I apply thick oils with a palette knife and build up multiple layers of opaque and translucent paint.

ANTHONY ULINSKI started his career in the arts as a studio furniture maker in 1976, and began painting in 1992. His work focuses on the still life: quiet everyday scenes. Ulinski has recently exhibited at Hager Smith Design Gallery (Raleigh) and the Allenton Gallery, hosted by the Durham Arts Council. Additionally, Ulinski has taught workshops at Penland School of Crafts.

www.anthonylulinski.com



Doug Van de Zande, *Hands, Tire Shop Series*, silver gelatin print, 14" x 17", 1996

I began the series of the downtown auto and tire shops when my wife and I bought the old Hunt Tire Shop in 1995. Of the 25 or so shops I photographed, only two or three still remain.

DOUG VAN DE ZANDE graduated from the Brooks Institute of Photography in Santa Barbara, CA in 1980, and has worked out of his Raleigh studio since. He has exhibits at the Mahler Gallery, the Martin Gallery (Charleston, SC), Pinckey/Simons (Beaufort, SC), and the Editions Limited Fine Art (San Francisco, CA).

www.vandezandephoto.com

*I am interested in
narratives that live
through a hungry
tension between
images and words, and
that straddle the line
between the clarity
required to be
understood and the
ambiguity of real life.*



Sally Van Gorder, *Wadi Al Sail - winter light 31*, archival print, 16" x 20," 2006 (printed 2009)

SALLY VAN GORDER is a multidisciplinary artist working in video, photography, sound, installation, and printmaking. She is a professional animator, videographer, and producer and has also worked as a curator of and writer on new media art. Van Gorder recently returned to the U.S. from four years in Doha, Qatar where she was an assistant professor at Virginia Commonwealth University School of the Arts - Qatar. She currently lives in Portland, Oregon.

www.sallyvangorder.com

MUNICIPAL BUILDING ART EXHIBITION PARTICIPANTS*

1984 - 2009

- 1984** George Bireline, Joe Cox, Daphne Cruze, Mary Anne K. Jenkins, Laura Grosch, Paul Minnis, Herb Jackson, Paul Harcharik, Jim Jacobs, Robert Postma, Susan Toplikar, Sara Withers, Tiffany Seaburg, Claude Howell, Philip Link
- 1985** Joe Cox, Jan Davis, David Hyman, Nona Short, Catherine B. Blalock, Georgia M. Springer, Kathleen A. Heeter, Verena Levine, Kathlyn F. Sullivan
- 1986** Maureen Banker, George Bireline, Elaine Harbison, Denis Wood, Annyce Alvarez
- 1987** Sharron Parker, Tina Bromberg, Sadie Bridger, Tim Mize, Janice Capps Patterson
- 1988** Jean McLaughlin, Mary Anne K. Jenkins, Catherine B. Blalock, Kathleen A. Heeter, Verena Levine, Joanna Smith, Georgia M. Springer, Kathlyn F. Sullivan, Anne Weaver, Nancy Whittington, Diane Wold
- 1989** Kyle Highsmith, Sadie Bridger, Laura Brody, Linda Gibson
- 1990** Kathleen Rieder, Philip Lopez, Cynthia Pimentel, Holly Brewster Jones, Pat Stumpf
- 1991** Vicki Knight, Brian Shawcroft, Lawrence Garber, George McKim
- 1992** Edwin Martin, Thomas Sayre, David Kelly, Nancy Dolcem, Ann Boyer LePere, Gayle Stott Lowry, Catherine B. Blalock, Susan E. Brown, Barbara R. Elwell, Jenifer Fisher, Jane Hall, Kathleen A. Heeter, Kathlyn F. Sullivan, Anne Weaver, Dianne Wold
- 1993** David Howells, David Simonton, Mary Anne K. Jenkins, Michelle Masson, Jean Pierre Gilson

*Listed in order of exhibition calendar.

MUNICIPAL BUILDING ART EXHIBITION PARTICIPANTS 1984 - 2009

- 1994** Maureen Banker, Pamela Ahlin, Romaine Dougherty, Liz Hinzelman Fortino, Nancy Johnson, Susan Seater
- 1995** Mary D. Hill, Carrie Knowles, Edouard Wah, Walt Davis, Ellen Gamble, Richard Garrison, Linda Gibson, Max Halperen, Michele Natale, Leni Newell, Chuck Robertson, Linda Samuels, Pat Scull, David Simonton, Tom Spleth, Cecil Winstead
- 1996** Marty Baird, Patricia Savage, Geoff Bent, Bernice Halpern Cutler, Alexandra Feit, Caroleigh H. Robinson, Sally Van Gorder, Cara Walkz, Susan Durfee
- 1997** Juan Scivally, Breck Smith, Tim Buchman
- 1998** Susan Brown, Elizabeth Byron, Jane Hall, Delores Hamilton, Kathleen Heeter, Jacquelyn Nouveau, Carol Owen, Sandra Phillips, Julia Slebos, Martha Smith, Kathlyn Sullivan, Anne Weaver, Diane Wold, R. Paul Skeeahan, Sally Van Gorder, Kathleen Rieder
- 1999** Renee Montague, Karl Koga, D.D. Bickerby, Ellen Gamble, Caroline Tait
- 2000** Maureen Banker, Joe Cox, Annette Marsland, Diana Bloomfield
- 2001** Doug Van de Zande, Annyce Alvarez, David Simonton, Joan Walecka
- 2002** Linda FitzSimmons, Alison Overton, Meredith Steele
- 2003** Carson Boone, Ann Harwell, Lawrence S. Early, Karl Koga
- 2004** Wayne Taylor, Morag Charlton, Michael Riggsbee, Patricia Savage, Carson Boone, Kathy Dow, Maureen McGregor
- 2005** David Molesky, Ana Monzon, Carol Weisburg Burgess, Robert Maxwell, Carla Stevens, Autumn Cobeland, Gary Smith, Lauren Adams, Sarah Blackmon, Clare Britt, Luke Miller Buchanan, David Connell, Trish Polock Creta, Greg Giles, Shonna Greenwell, Gayle Stott Lowry, David Simonton
- 2006** Leni Newell, Dianne Rodwell, Anthony Ulinski, Joyce Watkins King, Robert Broderson, Catherine Thornton, Marvin Soroos, Doug Van de Zande, John Wall, Carol Hayes
- 2007** Gabriella Corter, Paul Gentile, Larry Dean, Edwin Harris, Richard Marshall, Keith Norval, Neill McDonald, Gee's Bend Quilt Project
- 2008** Jason Craighead, Tricia McKellar, Russell Gorga, Phoebe Briley, Paul Friedrich, Stephen Gardner, Shonna Greenwell, Tracey Spencer, Lee Tripi, Nicole Welch, Eric Saunders, Rachel Souza, Lori White, Marty Baird, Alison Overton, Scott Renk
- 2009** Jason Craighead, Luke Miller Buchanan, Mary Shannon Johnstone, Shaun Richards, Owen Beckman, Hannah Costner, Rachel Herrick, Emily Soldin Howard, Cameron Johnson, Daniel Kelly, Lee Moore, Anna Podris, Sarah Powers, Pete Sack, Garrett Scales, Meredith Steele, Megan Sullivan, Clifton Dowell, Tisha Edwards Weddington, Leah Palmer Preiss, Melissa Katherine, Neill Prewitt, Lincoln Hancock

Additionally, since 1993 the Municipal Building has proudly hosted annual exhibitions of employee artwork. Beginning in 2002, the National Arts Program exhibitions have showcased the artwork of both Wake County and City of Raleigh employees and their families in partnership with the United Arts Council of Raleigh and Wake County.

ARTS COMMISSION MEMBERS

Jim Baldwin • Lou Johanson • Wendy Kesterson •
Clyde Lundy • Patricia Perry • Lionel Randolph •
Bob Rankin • Laura Raynor (Chair) • Karen Ridout •
Richard Ruggero (Vice Chair) • Brian Shawcroft •
Brian Starkey • Ann Tharrington • Lee Tripi • Beth Yerxa

ARTS COMMISSION STAFF

June Guralnick

Executive Director

Belva Parker

Arts Program Coordinator

Carol Mallette

Administrative Assistant

Gerald Bolas*

Public Art Coordinator

Sarah Blackmon*

Block Gallery Coordinator

Marie Smith*

Database Assistant

* Part-time employees

THANK YOU

- We are most grateful to our selection committee who chose the artists in this exhibition: Marty Baird, Lope Max Diaz, Melissa Peden and Diane Smith.
- Thank you to Mary Kay Kennedy who assisted us in preparations for this exhibition.
- Thank you to Jean McLaughlin for her thoughtful essay.
- We greatly appreciate the generosity of Jennie Bireline, Alexandria Bireline, Lisè Bireline, Jack Andersen, Eileen Ewing, and Michael Ewing.
- The Mahler Gallery and Somerhill Gallery also generously facilitated the loan of artwork.
- Additionally, many thanks to Melissa Peden, Rory Parnell, Lynn Ennis, Laura Raynor, and Charlene Harless for their ongoing advice.

*Special thanks to Helios Coffee and
Escazu Artisan Chocolates for their generous
donations for the opening reception!*